Adaptations of Nursery Rhymes— In *Punch* and the *Alice* Books

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Abstract

The relationship of the weekly magazine *Punch* and the *Alice* books has been discussed largely from the viewpoint of illustrations. This paper intends to draw attention to the use of nursery rhymes which is characteristic of the periodical and the stories, yet little discussed, in order to clarify their roles in the publications.

Introduction

"Early in the month of July, 1841, a small handbill was freely distributed by the newsmen of London, and created considerable amusement and inquiry," reads the Introduction of the first volume of *Punch or the London Charivari* to announce its publication.(1) Since then till 1992, when it was discontinued, though revived in 1996 with a different format, the periodical has become known for its political cartoons or caricatures.

The first issue opened with the Punch-figure in Punch and Judy shown greeting the reader, taking off his hat and the intention of its appearance is explained as "to form a refuge for destitute wit—an asylum for the thousands of orphan jokes—the millions of perishing puns, which are now wandering about without so much as a shelf to rest upon."(2) In the puppet show Punch carries a club and acts as a vindictive character. The naming of the magazine evokes one's childhood memories of the amusing show.

In Chapter 8 of *Through the Looking-Glass and What Alice Found There* (1871), Alice wonders about the rules of battle between the Red Knight and the White Knight while looking at their fighting. She thinks one rule "seems to be that they hold their clubs with their arms, as if they were Punch and Judy." This passage illustrates how much the child is familiar with the puppet show, even though she does not read the periodical.

The author of the *Alice* books, Lewis Carroll (1832-1898), was a subscriber and a contributor to *Punch*. He was nine years old when the periodical was first published. His diary entry for 27 July 1855 shows that he had sent his parody of Thomas Moore's poem to *Punch*, which did not appear in the periodical. He considered his poem to be "more as a specimen of failure than as a

contribution."[3] On 5 February of the following year he again sent an amusing poem titled 'The Palace of Humbug' to the magazine, which also did not appear there.[4] On 24 February 1857 his diary records his "proposal for a special volume for extracts from *Punch*"[5] was turned down. Later he succeeded in acquiring a full set of *Punch* when he became curator of the common room at Christ Church, Oxford.[6] On 27 July 1867 his poem 'Atlanta in Camden Town' appeared in *Punch* without its contributor's name.[7] By then his manuscript book with his own pictures, *Alice's Adventures under Ground,* had been given to Alice Liddell, and *Alice's Adventures in Wonderland* had been published. Though there is no information available concerning the exact date of the beginning, these records show that he had been reading *Punch* before he started writing the *Alice* books.

This paper intends to clarify the nature of *Punch* and the *Alice* books through examining the use of rhymes, focusing on nursery rhymes as a vehicle of connecting with the reader through childhood memory.

1. Humorous and Satirical Use of Rhymes in *Punch*

A *Punch* magazine is composed of pictures and articles in verse and prose. The periodical, however, has been better known for its cartoons and caricatures than for its articles. It was considered as a gateway to success in the art world and has produced popular, skillful artists such as John Leech, Richard Doyle, Harry Furniss, George du Maurier, and John Tenniel who was to draw pictures for the *Alice* books. Still, the essence of the periodical would have been in its articles as it was founded with the intention stated in the Introduction to the paper.

Punch was read by the people with a common grounding in education, probably due to its high-brow presentation of the topics. Along with the numerous pictures, parodies of literary works were abundant. Shakespeare's soliloquy in *Hamlet*, for example, is whispered by a teetotaller as:"To drink, or not to drink? That is the question./ Whether 'tis nobler inwardly to suffer / The pangs and twitchings of uneasy stomach."[8]; *Punch's* contemporary Alfred Tennyson's "Break, break, break, / On the cold gray stones, O Sea!" turns into a cry for milk to a government official "Milk! Milk! Milk! / Just a drop in thy depth, O tea!"[9] 'Auld Lang Syne' becomes the political party's farewell song: "Should auld supporters be forgot, /And never brought to mind?"[10] There are also serenades, sonnets, odes, lyrics and ballads written with amusing or sarcastic tones.

Adaptations of nursery rhymes require the cultural basis of the oral tradition acquired in childhood. They would probably have evoked nostalgic sentiments and familiarity with the oral tradition would have provided the playground shared by the writer and the reader.

In order to find out any possible link between the periodical and the *Alice* stories in the use

of nursery rhymes, research was centred on collecting adapted rhymes in the earlier issues, beginning from 1841 till 1864, when Carroll's manuscript book was finished as a core story leading to an expanded one, *Alice's Adventures in Wonderland* (1865). Then the subsequent issues till 1871, when *Through the Looking-Glass* was published, were examined for more adaptations.

In this paper rhymes are categorised as nursery rhymes when they are compiled in *The Oxford Dictionary of Nursery Rhymes* and they are treated as original.

Variety and frequency of the nursery rhymes adapted in *Punch*

The following table shows the rhymes adapted and their frequency.

Table: Rhymes Adapted and Frequency

Rhymes Adapted	(Frequency) 1841－1864	1865－1871
Who killed Cock Robin?	(10)	(2)
Hush-a-bye, baby, on the tree top	(9)	(1)
Sing a song of sixpence	(6)	(2)
Hickory, dickory, dock	(6)	(2)
Little Bo-peep has lost her sheep	(6)	(0)
Humpty Dumpty sat on a wall	(5)	(3)
This is the house that Jack built	(5)	(2)
Old King Cole	(3)	(2)
Little Jack Horner	(3)	(0)
Oh dear, what can the matter be?	(3)	(0)
Hey diddle diddle, the cat and the fiddle	(3)	(0)
Ride a cock-horse to Banbury Cross	(2)	(4)
Cock-a-doodle-do	(2)	(0)
There was a little old woman, and she liv'd in a shoe	(2)	(0)
Rub-a-dub-dub	(2)	(0)
Goosey, goosey gander, whither shall I wander?	(1)	(1)
Jack and Jill went up the hill	(1)	(1)
Simple Simon met a pieman	(1)	(1)
Pease porridge hot	(1)	(1)
Mr. East gave a feast	(1)	(0)
Blow, wind, blow! And go, mill, go!	(1)	(0)
Doctor Foster was a good man	(1)	(0)
There was a little man, and he had a little gun	(1)	(0)
There was a little man, and he wooed a little maid	(1)	(0)
The man in the moon came down too soon	(0)	(2)

There is also a serial column titled "How Mr. Peter Piper Enjoyed a Day's Pig-Sticking," which reminds the reader of the tongue twister 'Peter Piper, picked a peck of pickled pepper,' and there are dance songs and alphabet rhymes.

How the rhymes are adapted

Here the seven rhymes adapted five times and over are extracted as examples. For comparison, first the original is shown, then two examples of its adaptations are given.

1) The most frequently adapted rhyme is 'Who killed Cock Robin?' The first verse of the fourteen stanzas of four lines each is as follows:

Who killed Cock Robin?
I, said the Sparrow,
With my bow and arrow,
I killed Cock Robin.

Each stanza except the last one begins with "who": "Who saw him die?"; "Who caught his blood?" ; "Who'll make the shroud?" The questions ask about the funeral procedure and end with "Who'll toll the bell?" In *Punch* this verse is used to show a political situation:

Who kill'd Cock Russell?
I, said Bob Peel,
The political e.e.,
I kill'd Cock Russell. (Vol. 1, p.105, 1841)

This appears when Robert Peel formed the new Cabinet. John Russell is a Whig and becomes Prime Minister after Peel. "John Bull" is personified England and represents the typical Englishman. We can sense a power struggle between the two statesmen.

When the clock tower of the Houses of Parliament was slightly damaged, another adaptation of the same rhyme appeared:

Who cracked the Bell?
"I," says John Bull,
"Because I'm a fool:
And I cracked the bell." (Vol. 33, p.194, 1857)

2) 'Hush-a-bye, baby, on the tree top' is a lullaby with a scary ending:

Hash-a-bye, baby, on the treetop,
When the wind blows the cradle will rock;
When the bough breaks the cradle will fall,
Down will come baby, cradle, and all.

There are more soothing lullabies, but this is the "best-known lullaby both in England and America."[11] The danger of falling from the top of the tree is likened to the shares at the stock market in the following rhyme:

Hush-a-by, broker, at Capel Court top,
When the wind's raised the premiums will stop;
When there's a breeze the premiums will fall —
Down come the holders, the brokers, and all. (Vol. 9, p.222, 1845)

Capel Court is in London, where transactions in stocks are carried out.

The same rhyme is used to describe the poor situation of mining:

Rock away, Cradle, at the pit top,
When the stream flows the cradle must rock;
When the gold fails the digging's a bore,
And away go the diggers to look for some more. (Vol. 23, p.13, 1852)

3) 'Sing a song of sixpence' is composed of four stanzas of four lines each, which begins with:

Sing a song of sixpence
A pocket full of rye;
Four and twenty blackbirds,
Baked in a pie.

This looks like a special dish for the king. The king is counting out his money, and the queen is eating bread and honey. In the garden the maid is hanging out the clothes. One of the blackbirds snaps off her nose.

There is an adaptation of this rhyme to criticise the monarch's sport of hunting deer:

Sing a song of Gotha — a pocket-full of rye,
Eight-and-forty timid deer driven in to die;
When the sport was open'd, all bleeding they were seen —
Wasn't that a dainty dish to set before a Queen? (Vol. 9, p.135, 1845)

RSPCS(Royal Society for the Prevention of Cruelty to Animals) had been established for two decades and vigilant watching never stops. The verse continues: "The Queen sat in her easy chair, and look'd as sweet as honey; / The Prince was shooting at the deer, in weather bright and sunny; / The hands were playing Polkas, dress'd in green and golden clothes; / The Nobles cut the poor deer's throats, and that is all *Punch knows*!"

Elections and briberies seem to come hand in hand, which is public concern:

Sing a song of Bribery
Done upon the sly,
More than twenty Members
Eating humble pie:
When their case is opened
How very small they sing,
Protesting on their word they never
Sanctioned such a thing. (Vol. 24, p.217, 1852)

4) Originally a shepherd's counting song, 'Hickory, dickory, dock' entered the nursery.[12]

Hickory, dickory, dock,
The mouse ran up the clock.
The clock struck one,
The mouse ran down,
Hickory, dickory, dock.

Instead of the mouse inside the house, the following rhyme describes the plants outside:

Chicory, Chicory, dock,
The Grocer took in stock,

Hawthorn and sloe,
Plantation, Pekoe,
Souchong and Mocha mock. (Vol. 20, p.255, 1851)

The root of the chicory plant is used for coffee. Rhyming with "hickory," the plant is followed by other plants associated with drinks. Fine-quality drinks like Pekoe, Souchong, and Mocha laugh at chicory.

Trickery, trickery, dock!
We've bribed like one o'clock!
But it strikes one
LORD DERBY's done.
Trickery, trickery, dock! (Vol.36, p.208, 1859)

This is an election rhyme to be sung "by all good little Politicians who have lent a helping hand to support" (*Ibid*.) to Lord Derby's Cabinet.

5) 'Little Bo-peep has lost her sheep' is a rhyme of five stanzas of four lines each, beginning with:

Little Bo-peep has lost her sheep,
And can't tell where to find them;
Leave them alone, and they'll come home,
And bring their tails behind them.

The shepherdess falls asleep. When she awakes, she looks for her sheep, and when she finds them, they have no tails. In a meadow she sees their tails hung on a tree. She pins each to her sheep.

When King of France Louis-Philippe lost popularity and his regime came to an end, this rhyme was adapted:

Louis — Philippe
Has lost his sheep.
And never again will find 'em:
The people of France
Have made an advance,
And let their King behind 'em. (Vol. 14, p.100, 1848)

Train journeys can be dangerous, the following rhyme gives a warning:

Little Bo-peep
Is fast asleep,
In th' Excursion train you'll find him:
Oh! it's ten to one
If he ever gets home —
For a "Special" is close behind him! (Vol. 23, p.157, 1852)

6) 'Humpty Dumpty,' a slang meaning a dumpy person,[13] became a riddle in nursery rhyme in the late eighteenth century:

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the king's horses,
And all the king's men,
Couldn't put Humpty together again.

This rhyme is used to insinuate a bribery case:

Dumpy Stumpy sat for Blackwall.
Until a Committee they happened to call;
All his City's money, and all his Club's men
Can't make poor Stumpy a Member again. (Vol. 24, p.217, 1852)

A court case is shown in the following rhyme:

Humphry so glumpy obeyed the Court's call,
And the song he there sang was exceedingly small:
Now all the Queen's Counsel, with tongue or with pen,
Couldn't bring back to Humphry his good name again. (Vol. 32, p.194, 1857)

7) 'The House that Jack Built,' a well-known accumulative rhyme of 78 lines, begins with:

This is the house that Jack built.

This is the malt
That lay in the house that Jack built.

This is the rat,
That ate the malt
That lay in the house that Jack built.

The idyllic country life in the original rhyme becomes clamorous when it describes the House of Parliament that John Bull built, and the MPs are likened to all kinds of animals:

This is the House that Jack (Bull) built.
…
That all sorts of creatures could creep in and out of it.
Things with heads, and without heads, things dumb, things loquacious,
Things with tails, and things tail-less, things tame, and things pugnacious;
Rats, lions, curs, geese, pigeons, toadies and donkeys.
Bears, dormice, and snakes, tigers, jackals and monkeys:
In short, a collection so curious, that no man
E'er since could with NOAH compare as a show-man.
… (Vol. 1, p.29, 1841)

The water of the Thames is smelly, which is concerning:

This is the water that John drinks.
This is the Thames with its cento of stink.
That supplies the water that John drinks,

These are the fish that float in the inky stream of the Thames with its cento of stink
That supplies the water that John drinks...

This is the sewer, from cesspool and stink,
That feeds the fish that float in the inky stream of the Thames with its cento of stink
That supplies the water that John drinks.
… (Vol. 17, p.144, 1849)

2. Adaptations of Nursery Rhymes in the *Alice* Books

In the opening chapter of *Alice's Adventures in Wonderland*, Alice says to herself: "what is the use of a book without pictures or conversations?" This line is often quoted to tell the importance of pictures or conversations in the *Alice* books. For their author this must have been his belief as his first *Alice* story was presented with his own drawings, and with a lot of conversations in it. However, he must have believed that a book should have rhymes too: most of his works contain rhymes or are made of rhymes. He wrote poems and he loved poetry. For his family magazines he drew pictures and he wrote in verse. He wrote his original poems and also adapted existing poems. The *Alice* books provide us a mixture of his originals and adaptations.

"Original *Alice* book"

In 1864 Alice Liddell received a manuscript book *Alice's Adventures under Ground* with the author's illustrations as a Christmas present and gave permission, in 1885, of publishing its facsimile version at the author's request. The book itself was written at the request of the girl herself after a memorable excursion by boat, when the story was orally improvised. Therefore, this is considered as an "Original *Alice* book." Just as Carroll's pictures were added to the story, there might have been some additions made to the tale told on the fourth of July in 1862, but this is the first *Alice* story in writing.

This book contains five verses and four of them are considered to be adaptations of other poets' works. The remaining one is 'The Queen of Hearts,' a nursery rhyme, and the first stanza of the original two stanzas is used with minor alterations:

Adaptation

The Queen of Hearts she made some tarts
All on a summer day:
The Knave of Hearts he stole those tarts,
And took them quite away!

Original

The Queen of Hearts
She made some tarts,
All on a summer's day;
The King of Hearts
He stole the tarts,
And took them clean away.
The King of Hearts,
Called for the tarts,
And beat the knave full sore;
The Knave of Hearts

Brought back the tarts,
And vowed he'd steal no more.

Apart from four lines instead of the original six, the changes are small: "a summer day" instead of "a summer's day"; "quite away" instead of "clean away," using alliteration.

The rhyme is written on the parchment scroll and the white rabbit reads it. In this book the rhyme serves as an accusation against the Knave's theft. The King orders the evidence before the sentence, but the Queen demands she hear the sentence before the evidence. Alice calls it "nonsense," then protests the Queen's order of silence. She tells the Queen that she is only a playing card and she does not care. With this Alice wakes up from a dream.

Alice's Adventures in Wonderland

The "Original *Alice* book" had been read and loved by the author's friends' children before Alice Liddell, which led to the publication of this book in 1865. The story was expanded and came out with *Punch*'s artist John Tenniel's illustrations. In this book, eleven verses appear including the three used in the original story. Among them are two nursery rhymes: (1) 'Twinkle, twinkle, little star' in Chapter 7 and (2) 'The Queen of Hearts' in Chapter 11.

(1)

Adaptation	**Original**
Twinkle, twinkle, little bat!	Twinkle, twinkle, little star,
How I wonder what you're at!	How I wonder what you are!

These are the first two lines of the well-known poem by Jane Taylor 'Star,' originally composed of five stanzas of four lines each.(14) This is introduced by the Hatter as a song he had to sing at the Queen of Hearts's concert. To Hatter who says, "You know the song, perhaps?" Alice responds, saying "I've heard something like it," insinuating that it is not exactly the song she is familiar with. Here "star" becomes "bat" and simple wonder turns into questioning if the bat has any intention to attack, by changing "what you are" into "what you're at."

Paying no attention to Alice's remark, the Hatter continues:

Up above the world you fly,	Up above the world so high,
Like a tea-tray in the sky.	Like a diamond in the sky.
Twinkle, twinkle—	

Unlike a star, a bat flies, and probably so does a tea-tray if thrown by someone. It has already been revealed that there was a bat made by the author in his room to amuse children. (15) There was also a professor nicknamed "The Bat."(16) Therefore, this was a private joke to be shared among those who knew it.

(2)

Adaptation	**Original**
The Queen of Hearts, she made some tarts,	The Queen of Hearts,
All on a summer day;	She made some tarts,
The Knave of Hearts, he stole those tarts	All on a summer's day;
And took them quite away!	The Knave of Hearts
	He stole the tarts,
	And took them clean away.

There is no change from the "Original *Alice* book": "a summer's day" becomes "summer day," and "clean away" becomes "quite away," using alliteration.

This rhyme is also written in the parchment scroll, which the White Rabbit (in capital letters) reads at the beginning of the trial. In this book also the rhyme itself serves as accusation. However, it is not the Queen, but the King who orders the jury to consider their verdict immediately before anything. The White Rabbit corrects him, and witnesses are called in, beginning with the Hatter who gets nervous about the Queen's stare. The reader is led to the nonsensical confusion of the court, let alone the total reverse of the order in trial procedure where the verdict should come at the beginning before testimony. Here the witness gives incongruous testimony.

In the final chapter Alice finds herself growing larger in size. The story is centred on the reading of a letter written in verse which the White Rabbit picked up. The verse is composed of seven stanzas and is full of pronouns in it. Determining which pronoun refers to whom becomes a problem. After some guesses by the King, the impatient Queen urges sentence given before verdict. At this Alice says loudly "Stuff and nonsense!" which is met by the Queen's "Hold your tongue!" Alice refuses and tells them they are "nothing but a pack of cards!" Interestingly here is inserted in brackets: "(she had grown to her full size by this time)" as if to suggest the full grown size has made her brave enough to challenge the Queen.

Through the Looking-Glass and What Alice Found There

There are twelve verses in this book and four of them are nursery rhymes: (1)'Tweedledum and Tweedledee' in Chapter 4; (2) 'Humpty Dumpty sat on a wall' in Chapter 6; (3) 'The Lion and the Unicorn' in Chapter 7; (4) 'Hush-a-bye, baby, on the tree top' in Chapter 9.

(1)

Adaptation	**Original**
Tweedledum and Tweedledee	Tweedledum and Tweedledee
Agreed to have a battle;	Agreed to have a battle,
For Tweedledum said Tweedledee	For Tweedledum and Tweedledee
Had spoiled his nice new rattle.	Had spoiled his nice new rattle.
	Just then flew by a monstrous crow
Just then flew down a monstrous crow,	As big as a tar-barrel,
As black as a tar-barrel;	Which frightened both the heroes so,
Which frightened both the heroes so,	They quite forgot their quarrel.
They quite forgot their quarrel.	

One stanza of eight lines in the original is made into two stanzas of four lines each and minor alterations are made. "Just then flew by" is changed into "Just then flew down" and "As big as a tar-barrel" into "As black as a tar-barrel." Replacing "big" with "black" is another use of alliteration.

Though *The Oxford Dictionary of Nursery Rhymes* includes this rhyme, it is known originally as a satire by John Byron (1692-1763) of the rivalry between the two composers: George Frideric Handel (1685-1759) and Giovanni Bononcini (1670-1747).(17)

On remembering her own name, Alice comes across the twin characters and identifies them as Tweedledum and Tweedledee. They become alive in the story and play an active role in the story.

(2)

Adaptation	**Original**
Humpty Dumpty sat on a wall:	Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.	Humpty Dumpty had a great fall;
All the King's horses and all the King's men	All the King's horses and all the King's men
Couldn't put Humpty Dumpty in his place again.	Couldn't put Humpty together again.

Here the last line is changed from "put Humpty together again" into "put Humpty Dumpty in his place again."

The egg Alice bought at the Sheep's shop becomes bigger and grows to be human-like with a face. He is sitting on the top of a wall. Alice identifies him as the figure in the nursery rhyme and expects him fall from the wall as the song goes. Feeling there is no way to carry on proper conversation with him, Alice utters the lines to herself, adding that the last line is too long for

the verse, alluding to the longer line than its original. The following dialogue between the two reveals that Alice has learnt it "in a book" and is able to guess what the character is going to say.

In this chapter Alice listens to the meaning of the poem 'Jabberwocky' explained at her request by Humpty Dumpty. He boasts that he "can explain all the poems that ever were invented—and a good many that haven't been invented." At the end of his explanation he asks who has taught "that hard stuff" to her, and Alice again says she read it in a book. Alice tells him she has heard easier one repeated by Tweedledee. Here again Humpty boasts about his knowledge, saying "*I* can repeat poetry as well as other folk." The next verse, in Humpty's words, "was written entirely for your amusement," which prompts Alice to sit down and listen.

(3) **Adaptation**

The Lion and the Unicorn were fighting for the crown;
The Lion beat the Unicorn all round the town.
Some gave them white bread, some gave them brown;
Some gave them plum-cake and drummed them out of town.

Original

The lion and the unicorn
Were fighting for the crown;
The lion beat the unicorn
All around the town.
Some gave them white bread,
And some gave them brown;
Some gave them plum cake
And drummed them out of town.

The first stanza of the original two stanzas is used, and the rest is assimilated into the story. Change is minor in wording: "around the town" becomes "round the town," meaning the same.

The rhyme is used to describe the stream of soldiers on horses running through the wood. The King ascribes it to fighting of the Lion and the Unicorn for his crown. Here the King is the King in 'Humpty Dumpty' song, who sent all the soldiers, but "couldn't send all the horses," in his own words. Alice and the King ran to see the fight and expect white and brown bread, and plum cake after the fighting.

In the book, however, the Lion does not beat the Unicorn, but both have a ten minutes break for refreshments. The Unicorn becomes curious about Alice when she is introduced as "a child." To him children are "fabulous monsters." To Alice unicorns are "fabulous monsters" and is very happy to see one alive. Here Alice is integrated with the character in the rhyme.

(4)

Adaptation	**Original**
Hush-a-by lady, in Alice's lap!	Hush-a-bye, baby, on the tree top,
Till the feast's ready, we've time for a nap.	When the wind blows the cradle will rock;
When the feast's over, we'll go to ball —	When the bough breaks the cradle will fall,
Red Queen, and White Queen, and Alice, and all!	Down will come baby, cradle, and all.

The threatening consequence of the original rhyme is totally eradicated here and replaced by a relaxing lullaby. This is sung by the Red Queen to the tired-looking Alice as "a soothing lullaby," which is the opposite effect of its original. Soon the Queen gets sleepy and asks Alice to sing it for her, assuming that Alice knows the words. Before she starts singing, the Red Queen and the White Queen fall into sleep in Alice's lap as the first line suggests.

The words of the rhyme are more descriptive toward the ending of the dream when she pulls the table cloth on the dinner table "and plates, dishes, guests, and candles came crashing down together in a heap on the floor" to show the end of it all.

The Nursery "Alice"

Published in Easter 1889, nearly a quarter of a century after "Original *Alice* book," this book includes only one nursery rhyme: 'The Queen of Hearts, she made some tarts' in the same way as seen in "Original *Alice* book" and *Alice's Adventures in Wonderland*, with little alteration.

The book opens with a poem titled 'A Nursery Darling.' Its Preface is addressed to "any mother." In it Carroll reveals his intention to present the book to be "thumbed, to be cooed over, to be dogs'-eared, to be rumpled, to be kissed by" children "aged from Nought to Five," following the success of the *Alice* books read by children aged from five upward. Assuming children under five are, as the author puts, "the illiterate, ungrammatical" as they are generally still unable to read or write, lengthy songs or rhymes might have been carefully put aside. Instead there are a lot of references to coloured illustrations in the book, beginning with pink eyes and pink ears of White Rabbit, and the colours of the pocket-handkerchief (red), its neck-tie (blue), its waistcoat (yellow), Alice's "blue stockings," the colours of Cheshire Cat's eyes (green). Caterpillar here is "Blue Caterpillar" and at the tea-party Alice sits in a green chair and at the table is the Hatter wearing a yellow tie with red spots. All these colours are not mentioned in the previous *Alice* books with Tenniel's black and white illustrations.

'The Queen of Hearts' appears in Chapter 13, the second from the last chapter of the story. The chapter begins with the question asking if you (the reader) know how the Queen made some tarts and if you can tell what became of them. Giving an affirmative answer, the first four lines of the rhyme are introduced. "The Knave of Hearts stole the tarts the Queen made," the song

goes. Here the story warns the reader not to punish the Knave just because the song says so.

However, the second stanza does not appear in the story. It is written in prose, telling that the Knave was taken as prisoner, chains were placed around his wrists and he was brought before the King of Hearts. The King's grandness is shown in the crown put on the wig. The Queen is cross because her tarts are on the table and the Knave with chains is able to see this. The White Rabbit reads the song out at the beginning of the trial. Alice is appointed as witness suddenly. She is at a loss about what to say without having seen the Queen make the tarts and the Knave take the tarts away. In fact she is not a child to learn or sing the nursery rhyme any longer, but is assimilated in it.

Unlike the ambiguous border between the sleeping state and waking state in the beginning of the story in *Alice's Adventures in Wonderland, The Nursery "Alice"* clearly states that Alice "had a very curious dream." The final chapter of this book discusses the fairness of the trial which punished the Knave according to the Queen's wish, closing the possibility of someone else's larceny. Alice's decisive "Stuff and nonsense" comes out of her idea of justice. Telling them they are "nothing but a pack of cards," she wakes up.

The nursery rhyme is effectively used to weave the story with the thread of justice and can be easily understood by little children.

Conclusion

This paper has traced the adaptations of rhymes, mainly nursery rhymes in the *Punch* issues published before 1864, and has shown their humorous and satirical use. The paper also has examined the nursery rhymes employed in the *Alice* books. By comparing the way the same rhymes such as 'Humpty Dumpty' and 'Hush-a-by, baby' are used it has shown the difference of the intentions: one is to amuse grown-ups, the other to amuse children. In the stories alterations are made on a small scale and when necessary, in order to show poor memory or to make the story nonsensical. There seems no intention to voice any observations or opinions socially or politically. The figures from the rhymes such as 'The Queen of Hearts,' 'Humpty Dumpty,' and 'The Lion and the Unicorn' are assimilated into the stories and play a part of weaving them, including the heroine.

Lewis Carroll, the author of the *Alice* books, was a subscriber and a contributor to *Punch*. The *Alice* books and *Punch* have a tendency toward looking at things from amusing points of view. This tendency is noticeable where parodies are used in verse style. One can assume that Carroll would have enjoyed reading the periodical, finding intesest in its inclinations toward employing well-known verses for comical and satirical effects. One can also assume that his

experience of making magazines would have played a part in his attachment to *Punch*.[18] He had produced his first family magazine *Useful and Instructive Poetry* by his mid-teens, which was followed by *The Rectory Umbrella* in his late teens and *Misch-Masch* in his twenties. It is known that these magazines contain literary parodies.

On 16 March 1872, following the appearance of *Through The Looking-Glass*, *Punch* adapted 'Jabberwocky' in the story and introduced its parody 'Waggawocky.'[19] The first of the six stanzas is:

***Punch*'s Adaptation**	**Carroll's Rhyme**
'Twas Maytime, and the lawyer coves	'Twas brillig, and the slithy toves
Did gibe and jabber in the wabe,	Did gyre and gimble in the wabe;
All menaced were the Tichhorne groves,	All mimsy were the borogoves,
And their true lord, the Babe.	And the mome raths outgrabe.

Carroll's 'Jabberwocky' originally appeared in his family magazine *Misch-Masch* entitled 'Stanza of Anglo-Saxon Poetry'[20] over fifteen years before the story. It became "a household hymn"[21] immediately and was chanted both by grown-ups and children.

Parodies rarely outlive their originals: most of the parodies of the rhymes in *Punch* have lost the edge of satire on the political and social surroundings in the nineteenth century. They showcase, however, the popularity of the rhymes adapted. Adaptations of the nursery rhymes in the periodical show the permeation of juvenile culture retained through adulthood.

As far as the nursery rhymes in the *Alice* books are concerned, they can hardly be called parodies as they are assimilated into the stories. The author's adaptation of the nursery rhymes enlivened the nursery figures and made them memorable. The Humpty Dumpty rhyme, for example, has a longer history than the *Alice* books, but gained greater fame because of the story. The author's creation of the new rhyme such as 'Jabberwocky' added another piece of work to his literary treasure.

Punch and the *Alice* books present two good examples of how nursery rhymes learned in childhood have taken different paths.

Notes

(1) *Punch*, vol. 1 contains the issues printed from July through December 1841.
(2) Introduction, vol. 1, 1841.
(3) *Lewis Carroll's Diaries*, vol. 1, p.113.
(4) It appeared in *The Oxford Critic*. See Note 20, *Lewis Carroll's Diaries*, vol. 2.
(5) *Lewis Carroll's Diaries*, vol. 3, p.31.
(6) See Note 46, *Lewis Carroll's Diaries*, vol. 3, p.31.
(7) *Punch*, vol. 57.
(8) *Ibid*., vol. 1, p.100.
(9) *Ibid*., vol. 79, Nov. 18, 1880.
(10) *Ibid*., vol. 53, Dec. 30, 1867.
(11) *The Oxford Dictionary of Nursery Rhymes*, p.61.
(12) *Ibid*., p.206.
(13) 'Humpty Dumpty' existed as a phrase in the Middle Ages. It meant "a clumsy, obese or hunchbacked person," according to *Hay Diddle Diddle*, p.37.
(14) *The Oxford Dictionary of Nursery Rhymes*, pp.397-398.
(15) *The Other Alice*, p.14.
(16) *The Annotated Alice*, Penguin, p.98.
(17) *Ibid*., p.230.
(18) He collected cuttings of illustrations in *Punch*. See Note 46, *Lewis Carroll's Diaries*, vol. 3, p.31.
(19) *Punch*, vol. 62.
(20) *The Annotated Alice,* Penguin, p.19.
(21) *Punch*, vol. 63, p.113.

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